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FIGURE OF EROS
WEARING THE LION-SKIN OF HERAKLES:
FROM MYRINA. HELLENISTIC GREEK.

Professor Furtwängler on Classical Art in the Museum.

The *Evening Transcript* lately published a letter from Professor Adolf Furtwängler of the University of Munich, Director of the Glyptothek, giving impressions received during several days' study of the objects of classical art in the Museum. The words of warm appreciation in which Prof. Furtwängler speaks of certain sections and pieces of the collections will be of general interest, and are reproduced here.

"In the sections of Greek vases and terra-cottas nearly all the more important types are represented, some of them by specimens of great excellence. The collection of vases is already worthy of comparison with many of the famous old collections of Europe, such as that of the Vatican (Museo Gregoriano) and others, especially in its examples of the finest period of Greek vase painting, which is illustrated by specimens of the choicest kind and of the greatest value; while the collection of terra-cottas ranks not only equal to the best in Europe, but in some respects surpasses them, a fact that is particularly noteworthy, for the reason that there is no class of antiquities which offers such difficulties to collectors, as forgeries are exceedingly numerous in this domain, and often very clever. I know of no museum in Europe, except that of Athens, which is so entirely free from either false, restored, or otherwise 'improved' Greek terra-cottas as that of Boston.

"Greek bronze statuettes also, which in all collections form a small but valuable class, are here excellently represented, and two figures of Hermes carrying a Ram, in the early style, belong among the best examples of archaic art that we possess.

"The small collection of ancient goldsmiths' work contains four pieces of the very first quality, each of them quite unique. These are the Niké driving a chariot, the superb diadem, and the two equally wonderful pins from Greece. All of these are products of the greatest period of the art, and of exceptional perfection.

"The collection of marbles is small, but extremely choice, and among them are some of the first rank, such as the charming head of Aphrodite, and the Young Hermes. An absolute unicum is the terra-cotta Head of a Roman, which was evidently produced by the use of a life mask, the only surviving monument of a process which, according to Pliny, was the invention of the brother of the great Lysippos. The preservation of this head is without a blemish, and its like is not to be found in any museum in Europe."



GOLD EARRING REPRESENTING
NIKE DRIVING A CHARIOT.
FIFTH CENTURY, B. C.

The Winter Hanging of the Picture Galleries.

The Third Gallery has been hung with English pictures of the end of the eighteenth and the beginning of the nineteenth centuries, by Reynolds, Lawrence, Romney, Hogarth, Constable, Turner, and others. The Romney portrait of Lady Townshend is a recent loan from Miss Alice S. Cheney. The room also contains eight French pictures, of which the most important is a portrait, by Philippe de Champaigne, of the famous litterateur, Arnauld d'Andilly.

The Fourth Gallery has been entirely devoted to modern American pictures. The painters represented are Whistler, LaFarge, Sargent, Bunker, W. M. Hunt, W. Homer, DeCamp, Wilton Lockwood, Walter Gay, Taber, and a number of others. The portrait of Mrs. Sarah Wyman Whitman by Alexander is a gift to Radcliffe College from Mrs. Kuhn.

In the Fifth Gallery, which is hung with examples of modern French artists, the number of pictures has been reduced that the remainder may be better seen. The masters represented are Millet, Monet, Degas, Rousseau, Courbet, and others. When space has permitted, pictures by the same artist have been grouped together. The "Rouen Cathedral" of Monet, lent by Mr. Theodore M. Davis, is one of the most beautiful of the series devoted by the artist to that edifice.

Print Rooms.

EXHIBITION OF EARLY ENGRAVING IN AMERICA.

An exhibition embracing specimens of the art

of engraving produced in this country up to about 1812 is to open in the Print Rooms about December 10, and to continue for eight weeks.

Interesting as are these evidences of the beginning of artistic effort in America, especially for the light they throw on the early conditions of American life, the field they represent has not hitherto been systematically explored. The literature of the subject covers hardly more than the single topic of portraits of Washington, although a wider study from a competent hand is already in progress.

The present exhibition is thought to be the first of its kind, and, both through its contents and its catalogue, will be of interest to many beside the collectors of Americana, to whose suggestion and coöperation it is largely due. It has been sought to make it as comprehensive as possible within our limited exhibition space, rather than a critical selection, in the interest of a thorough survey of the abundant material disclosed. In the year that has been allotted to gathering this, it has been possible to take at least the initial step in making an almost unknown domain accessible to students of the art of engraving and of the nation's history.

Engravers were early at work in Philadelphia and in New York, but the centre of activity to which we must look for the first native expression of artistic consciousness is Boston. When we examine these early prints, there arises before us the New England of old, with its hard conditions, its scanty amusements, its strong sense of religious and political duty. Art in any form found but little favor or comprehension in our pioneer atmosphere. Portraiture was the only branch of artistic expression which met with encouragement, and engraving was soon called in to make known to the community the features of public men.

The earliest portrait shown dates from the first days of the Colony, and represents Rev. Richard Mather (1596-1669). It is very crudely cut by John Foster, a Boston printer, to whom the first map of the Colony and a cut of the Colony's seal have also been attributed. Next in date is the portrait of Rev. Increase Mather (1639-1723), engraved in 1701 by Thomas Emmes.

As England was indebted to the Continental countries for its early engravers, so progress in the reproductive arts was furthered in this country by men from abroad — mainly from England — who came over to exercise their profession here. The earliest and one of the foremost of these was Peter Pelham, who engraved the mezzotint portrait of Rev. Cotton Mather, in Boston, in 1727. The importance of the clerical office in the colonies appears in the fact that all but two

of the portraits engraved here by Pelham represent clergymen. A few of his English prints are also shown, to do full justice to the engraver. A portrait of Rev. William Welsteed is shown together with the Pelham prints. This is the only known example of mezzotint-engraving by John Singleton Copley, who may have gained some early instruction in the art from his stepfather, Peter Pelham, but soon turned to the brush which was to give him fame.

Among the work of later mezzotint engravers, two examples are noteworthy for their artistic quality. They are the portrait of Samuel Adams by George Graham, and the full length figure of Washington by Savage.

Among the other engravers whose work antedates the Revolution, and who are represented in the exhibition, William Burgis, James Turner, and Nathaniel Hurd should be mentioned.

The Revolutionary period offers a wealth of material by a large number of engravers, among whom the best known is the patriotic and versatile Paul Revere. Among his productions the most familiar is his print of the Boston Massacre. It has not proved possible to find specimens of all the prints mentioned in the biographies of Revere by Goss and by Andrews, but some examples hitherto unknown are included. A view of Harvard College by him is one of a number of early views of that institution represented in the exhibition. It is interesting to find also views, plans, and maps of Boston and of New England, often with reference to the movement of troops during the Revolutionary War, views of old landmarks well known to our forefathers. The struggles on the fields of Concord, Lexington, and Bunker Hill are graphically depicted in large engravings by Doolittle, Romans, Tiebout, and Norman. Portraits continue to make up most of the material, but they are no longer restricted chiefly to men of the cloth. Now portraits of Washington abound, and those of Franklin, Jefferson, Lafayette, John and Samuel Adams, and other soldiers and statesmen are well represented. The death of Washington gave rise to a large number of memorial designs, of which a few are shown. In these timid, naïve flights of imagination, hampered by matter of fact, prosaic surroundings, the same tentative efforts appear that may be noted in the early caricatures of Revere, Doolittle, Charles, and their anonymous contemporaries. The characteristic feature of the War Period of 1812 is the stipple work of which David Edwin is the most skilful exponent. Ample occasion was given for military portraiture, which was fully exploited.

This closes the period covered by the exhibition. It will be noticed that but a very few examples of work by Southern engravers are shown. This scarcity of available material may partly be due to lack of research; but it is doubtless largely to be ascribed to the close relations which existed between the South and England. The Southern planter depended on the old country for his articles of use and pleasure. An illustration of this difference of conditions may be found in the book-plates. The oldest plates were in use in the Southern States, and these were engraved in England. The North adopted the *Ex-libris* later, and the plates here used were chiefly the work of American engravers. Toward the end of the eighteenth century a considerable number of engravers were busy on book-plate work. The styles in vogue in England inspired American engravers to efforts in a similar direction, and the terms *Jacobean*, *Chippendale*, *Ribbon*, and *Wreath*, used to designate the successive styles in England, apply equally to this country. Many examples shown are not as yet included in hand-books on the subject.

Among the paper money shown, a bill of the Colony of Massachusetts, issued in 1690, is claimed to be the earliest print from a copper plate taken in this country. Moreover, the statement that it antedates any issue of paper money in Europe may add to its interest. Though not prints, strictly speaking, the specimens of early seals and coins, of which a number are shown, will be found valuable additional examples by which to gauge the skill of early engravers. The coins form a series from the ancient New England shilling to the early cent and half-cent. Among a number of interesting seals are those of the Colony and the Commonwealth of Massachusetts and the seal of Phillips Academy cut by Paul Revere. Two promissory notes are shown, printed from stereotype steel plates by J. Perkins, who first introduced the use of steel for engraving purposes about 1803, and thus became the father of banknote engraving in the United States.

The New Velazquez.

The Museum has recently made a most important acquisition, which is reproduced in the illustration on the following page. This is a portrait of Philip IV. of Spain, by Velazquez. It was purchased in Madrid, of Prince Francisco de Bourbon, Duke of Anjou; and its purchase is due partly to Mr. Denman W. Ross, who came upon it during a visit to that city in September, and partly to the generous bequest of Mrs. Sarah

W. Whitman, which enabled the Museum to act upon Mr. Ross's recommendation.

The picture is in exceptionally brilliant preservation, the only evidence of restoration being just below the right foot, where the floor appears to have been repainted many years ago. The figure is of life size, the canvas measuring 82 x 34¼ inches. Philip is represented in his youth, dressed in a plain black costume, and wearing the chain of the Golden Fleece. The table at the side of which he stands is covered with a red cloth, and the background is of a greenish gray tone. The technique of the painting is that of the early manner of Velazquez, which shows the rich sense of color that always characterized his work, combined with extremely careful attention to the drawing of the face and hands, but lacks the breadth and freedom of his more developed style.

Since its arrival here there has not been time for a thorough investigation into the history of the picture, with a view to determining the exact place it occupies among the works of the artist, but so far as has yet been learned, it does not appear to have been published or mentioned by any of the writers on Velazquez. It bears a considerable resemblance to the youngest of his portraits of Philip in the Prado (*Madrazo* No. 1070), but is not a replica of that, as there are numerous differences between the two in pose and details. Moreover, the king is represented as slightly but distinctly younger in our portrait, and there are corresponding differences in the technique which indicate that it is the earlier of the two. Now the Prado portrait referred to has hitherto been generally considered the earliest extant portrait of Philip by Velazquez; and if the opinion here suggested be found correct, our picture may attain a very important place historically among his works, as it may prove to be not only his earliest portrait of the king, but the earliest of all his known portraits, a position which was given to the picture in the Prado by Curtis, in his "*Velazquez and Murillo*," published in 1883. This assertion cannot be made positively, however, without further inquiry, and the Museum will be grateful for information on the subject from those who have made a special study of the artist. At all events, Velazquez is known to have painted the first of his many portraits of Philip in 1623, when the latter was eighteen years of age and had been two years on the throne, and that must be at least the approximate date of our picture. The artist was then twenty-four years old, and had just transferred his residence from Seville to Madrid, at the summons of the Duke d'Olivarez.